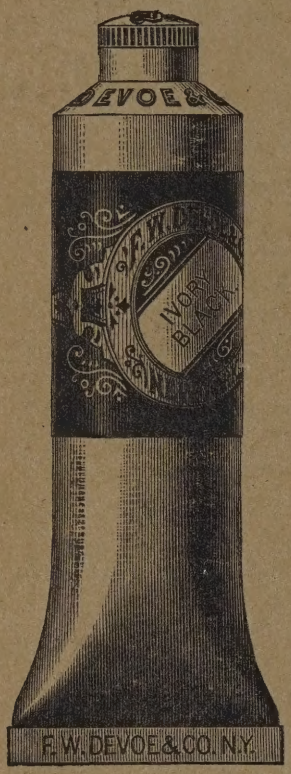
THE AMERICAN ART STUDENT

SEPTEMBER 10 CENTS

v. 2, no. 1

PUBLISHED MONTHLY BY ART STUDENTS
TWENTY-ONE PARK ROW NEW YORK CITY



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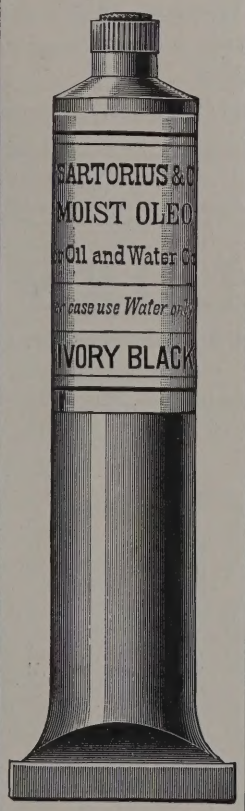
An exhibition of the entries in the Oleo Tempera Competition which closed September 1, will be held in our building at 57 Murray Street, New York, during the week of October 1, from 9:00 A. M. to 5:00 P. M. daily. The public is cordially invited to view the exhibition. The winners of the three first prizes of $50.00 each will be announced October 1. As previously announced, the three best pieces selected by the judges, will be purchased for Fifty Dollars ($50.00) each.

Directions for reaching our location—from uptown, by subway to City Hall station; by 6th Ave. "L" to Chambers St. station; by 9th Ave. "L" to Barclay St. Station; by Broadway car to Murray St. Within few blocks from all Jersey ferries. From Brooklyn, by Subway to Brooklyn Bridge station, or by all Brooklyn Bridge cars.



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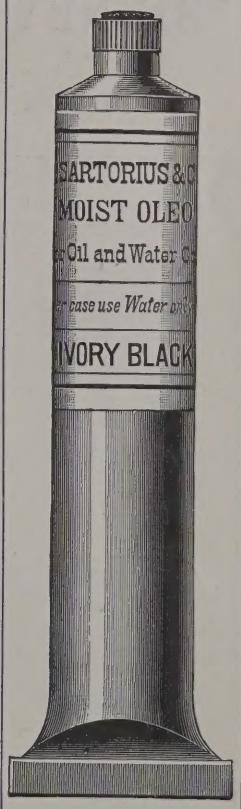
Aureolin	.60	.30
Blue Black	.30	.15
Brown Madder	.40	.20
Brown Pink	.30	.15
Burnt Sienna	.30	.15
Burnt Umber	.30	.15
Cadmium Yell. Pale	.60	.30
Cadmium Yell. Orange	.60	.30
Canary Yellow	.30	.15
Carmine	.60	.30
Cerulean Blu.e	.40	.20
Chinese White	.30	.15
Cobalt Blue	.50	.25
Cremnitz White	.30	.15
Crimson Lake	.30	.15
Chrome Green, Light	.30	.15
Chrome Green, Med	.30	.15
Chrome Green, Dark	.30	.15
Chrome Yellow	.30	.15
Chrome Yell. Orange	.30	.15
Delft Blue	.40	.20
Emerald Green	.30	.15
Emeraude	.50	.25
Flake White	.30	.15
Fch. Ultramarine Blue	.40	.20
French Vermilion	.40	.20
Gamboge	.30	.15
Geranium Lake	.40	.20
Hooker's Green 1	.30	.15
Hooker's Green 2	.30	.15
Indian Red	.30	.15
Indian Yellow	.40	.20
Indigo	.30	.15
Ivory Black	.30	.15

	Large Tube	*Small Tube*
Lamp Black	$0.30	$0.15
Light Red	.30	.15
Maroon	.50	.25
Mauve	.30	.15
Naples Yellow	.30	.15
Neutral Tint	.30	.15
New Blue	.30	.15
Olive Green	.30	.15
Pale Lemon Yellow	.30	.15
Payne's Grey	.30	.15
Prussian Blue	.30	.15
Raw Sienna	.30	.15
Raw Umber	.30	.15
Rubens Madder	.40	.20
Rose Carthame	.50	.25
Rose Madder	.60	.30
Sap Green	.30	.15
Sepia	.30	.15
Scarlet Lake	.40	.20
Scarlet Vermilion	.40	.20
Terre Verte	.30	.15
Vandyke Brown	.30	.15
Verdigris	.30	.15
Warm Sepia	.30	.15
Yellow Ochre	.30	.15
Zinc White	.30	.15
Zinnobar Green, Pale	.30	.15
Gold Bronze	.40	.20
Aluminum	.40	.20
	Per 2 oz. bottle	
Oleo Megilp	$0.20	
Oleo Varnish	.30	
Brush Cleaning Solution	.15	
Fixatif	.25	
Atomizer each	.15	



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Aluminum Gray	$0.15	Chrome Yellow, Lem.	$0.11	Indian Yellow	$0.26	Raw Sienna	$0.11
American Vermilion	.15	Chrome Yellow, Med.	.11	Italian Pink	.11	Raw Umber	.11
Antwerp Blue	.11	Chrome Yellow, Deep.	.11	Ivory Black	.11	Roman Ochre	.11
Asphaltum	.11	Chrome Yellow, Orange	.11	King's Yellow	.11	Rose Carthame	.15
Bitumen	.11	Chinese Vermilion	.15	Lamp Black	.11	Rose Madder	.26
Blue Black	.11	Citron Yellow	.15	Lemon Yellow	.26	Rose Pink	.11
Bone Brown	.11	Cobalt Blue	.26	Light Red	.11	Sap Green	.11
Brilliant Yellow	.11	Cobalt Blue, Light	.26	Light Red, Deep	.11	Scarlet Lake	.11
Brown Madder	.15	Cork Black	.11	Madder Lake	.26	Sepia	.15
Brown Pink	.11	Cremnitz White	.11	Magenta	.11	Silver White	.11
Burnt Sienna	.11	Crimson Lake	.11	Maroon	.26	Sugar of Lead	.11
Burnt Umber	.11	Emeraude	.26	Mauve	.11	Terre Verte	.11
Burnt Yellow Ochre	.11	Emerald Green	.11	Megilp	.11	Vandyke Brown	.11
Cadmium, Light	.40	English Vermilion	.26	Naples Yellow, Light	.11	Venetian Red	.11
Cadmium, Medium	.40	Flake White	.11	Naples Yellow, Deep	.11	Verdigris	.11
Cadmium, Deep	.40	French Carmine	.40	Neutral Tint	.11	Yellow Lake	.11
Caledonian Brown	.11	French Ultramarine	.26	New Blue	.11	Yellow Ochre	.11
Cassel Earth	.11	French Vermilion	.26	Payne's Grey	.11	Yellow Ultramarine	.15
Carmine Lake	.11	Gamboge	.11	Permanent Blue	.11	Zinc White	.11
Carmine 2	.26	Geranium Lake	.11	Permanent Copper Brown	.26	Zinc Yellow	.11
Cerulean Blue	.26	Gold Imitation	.26	Permanent Green	.11	Zinnobar Green, Light	.11
Chinese Blue	.11	Green Lake, Deep	.11	Pink Madder	.26	Zinnobar Green, Med.	.11
Chrome Green, Light	.11	Indian Red	.11	Prussian Blue	.11	Zinnobar Green, Deep	.11
Chrome Yellow, Med.	.11	Indigo	.11	Purple Lake	.11	Zinnobar Green, Pale	.11
Chrome Green, Deep	.11						

Each of these colors may be purchased in quadruple sized tubes.

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What we think and what we feel will inevitably get into our work. Therefore, let us study and develop the quality of our consciousness as well as our drawing and technique.

MR. BLAKELOCK'S MESSAGE TO ART STUDENTS

It is probable that the work of Ralph A. Blakelock, N. A., is far from finished; those who know him intimately, who can understand him, realize this. The great unexpressed beauty still within him is amazing. Now that he has been given the opportunity he has set out in search of that particular thing which will draw him out, that thing with which he can vibrate, which will tear away the barrier and free his æsthetic instincts once again. When he comes upon that thing, when the great beauty within him is free, he will be able to finish his work, and it may be that then the world will realize what the movement begun by Mrs. Van Rensselaer Adams has accomplished.

Mr. Blakelock has been a very interested reader of THE AMERICAN ART STUDENT since its first appearance in September 1916. He has often spoken of his love for art students, and it is probable that he feels something in common with us. He is searching within himself just as we are searching within ourselves.

Last April we received a letter from Mrs. Van Rensselaer Adams, secretary and founder of the Blakelock Fund, telling of the great painter's desire to write for American art students and informing us of an American Beauty Rose painted by Mr. Blakelock which he suggests as a symbol for the Art Students of America.

"The last time I saw him (Mr. Blakelock)," writes Mrs. Adams, "he gave me an American Beauty rose painted on a whole sheet from your magazine. I cannot state in a letter just the idea he intended to convey to you, but it was to the effect that the American Art Student was interesting and beautiful, and that the American Beauty rose stands for America and for beauty, and that he can best express his opinion of the American Art Student body in the wonderful colorings of the American Beauty rose. He intimated that if the organization were to have an emblem, it should be the American Beauty rose, for he finds something patriotic as well as beautiful in the name of this flower."

THE AME[illegible]UDENT

The American Art Student is alwa[illegible]can, coming within its scope

Artists' Materi[illegible]
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2232 Broadway (near New York School of [illegible] and Applied Art)
1939 Broadway (near Independent School)
2837 Broadway (near Academy of Design)
984 Eighth Avenue (near Art Students' Lea[illegible])
1544 Broadway — 122 West 42d Street
2375 Broadway — 471 Sixth Avenue
2656 Broadway — 461 Eighth Avenue
3381 Broadway — 79 West 23rd Street
3770 Broadway — 127 Lenox Avenue

Page 16

[illegible] Wish to purchase anatomy casts buy them in gro[illegible] [illegible]alette Art Shop can allow them substantial reductions. This shop carries a complete line of air brushes, which those who intend to follow up commercial art will [illegible] it profitable to invest.

Artists' Smocks

The studio of Barbara Lee, until recently one of the Dorothy Crane corporation, is about to open at 41 West 36th Street. One is impressed on entering Miss Lee's establishment by the cosyness of the place. It is set in mahogany and reminds one of the [illegible] long ago. Nothing suggests shop. At the beginning of the school terms there are in each of the classes half dozen or more students who wish to purchase pa[illegible]. Miss Lee will allow to these groups the disco[illegible] that a [illegible] store would ordinarily receive, and stud[illegible] may save much money in this way.

[illegible]RATION VIA SKETCHES

(Continued from page 14)

Then there is much romance in sketching, and it is a relief when you have grown weary of your work in the studio to wander out upon the street, or wherever you wish, and make notes in your sketchbook, while enjoying a stroll, that will be of great value to you when you are at work. Sketch everything. Do not pass a thing because you think it is too trivial to sketch—it may be the very thing you will try desperately some day to call from your memory. Unusual things are especially valuable, because the mind does not see unusual things often enough to be able to call up a vision of them. Remember that the things which seem unusual to your mind are the most necessary things to sketch.

A great many illustrators compose their illustrations from sketches and call in a model for the final touches only. Perhaps the most inspirational work is done in this way. Other illustrators work in exactly the reverse fashion. The student will instinctively find which method is best suited to him.

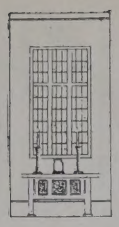
The following method is employed very successfully by many illustrators: Paint in the design directly with wash or opaque body color or both. This is reinforced with crayon or pencil, as in drawing the features or putting in the outline where any precise definition is wanted. In other words, make the drawing first, sketching in lightly the action, constructing the form and placing the details correctly. Then the color is put in frankly, much drawing being done with the brush; washing in and taking out as the modeling dictates. This method of using the brush and point together, with edges loosely indicated, and the figure more or less completed, can be called half sketch and half picture, and it has a snap that is exactly suited to its purpose, which is to attract.

American Beauty Rose — Ralph A. Blakelock, N. A.

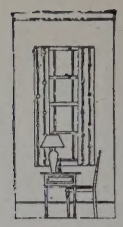
Painted by Mr. Blakelock on a sheet from The American Art Student and suggested by him as an emblem for the organization of American Art Students

The remarkable history of Mr. Blakelock is known to practically all Americans, so that we shall not tell it in this article. There is one lesson to be taken from his story, according to Mrs. Adams, and that is for every artist and student to keep a record of all work he does. Mr. Blakelock's case is the rare instance of a great painter, who, after having practically passed out of this world, has an opportunity to come back to it and show up the forgeries committed in his name. The number of spurious Blakelocks is surprising.

The public treatment of Mr. Blakelock has been very generous, partly repaying him for his years of suffering. What Mr. M. Knoedler, of the Knoedler Galleries, has done for him is an instance of the public's treatment of Mr. Blakelock. Mr. Knoedler had purchased five paintings by Mr. Blakelock and offered to donate any profits made from the sale of these paintings to the Blakelock Fund. Three have been sold netting a very handsome sum for Mr. Blakelock.



When we look upon nature let us realize its power, its forces—not simply its appearance. Can we realize volume in a hill and the upward movement of grass?



RESULTS OF THE LIBERTY LOAN POSTER CONTEST

Although not much time was given in the recent contest conducted by the Art Alliance of America for the best posters advertising the second Liberty Loan, the number of those who took part was 273. Of the 319 posters submitted by these contestants, only 148 were judged worthy of being exhibited.

The first prize was awarded to B. Hoyt, New York City, for his poster entitled "Your Gold is Liberty's Armor," reproduced on this page. The second prize of $100 was won by S. Tama's, Cleveland, Ohio, for his poster entitled "The Key to Peace." These posters have been sent to the Treasury Department at Washington, and if either is accepted, it will be contributed to the Government. $250 will be paid for it.

The following posters received honorable mention: "Back the Fleet," by Harold Sterner; "Give Your Silver to Back the Soldiers' Steel," by Helen Green; "Liberty Loan—the Safest Investment," by Fred Dana Marsh, and "Farmers! Toilers!" by J. C. Vondrous.

Poster art in America is being stimulated by the war. Its standard is being raised, and the public is becoming more impressed with the value of artistic posters for publicity purposes. While few of the war posters that have appeared in the last few months are triumphs in poster art, it is very likely that we shall see some remarkable productions before long.

First Prize Poster, Art Alliance Contest — B. Hoyt

CONTRACTS FOR LIBERTY LOAN POSTERS AWARDED

The Treasury Department has awarded contracts for 4,000,000 posters in eight designs and 500,000 window cards in one design for use in the second liberty loan campaign.

The competition for the second liberty loan posters produced widespread interest among lithographers and artists of the country and as a result more than one hundred and fifty sketches of designs were submitted, without cost to the Government. Seven of the posters will be half sheets, that is, 20 by 30 inches. One poster will be approximately 11 by 14 inches. The posters and window cards will be made in lots of 500,000 of each design.

The first design represents Uncle Sam pointing to khaki-clad soldiers, warships, and aeroplanes back of him. The statue of Liberty is in the background. The inscription of the poster is a quotation from one of Secretary McAdoo's speeches: "Shall we be more tender with our dollars than with the lives of our sons?"

The second design represents the Statue of Liberty at sunrise. The sky is woven into a reproduction of the flag. The inscription reads: "Before sunset buy a liberty bond."

The third design is a picture of the old Liberty Bell in Philadelphia and the inscription is: "Ring it again."

The fourth design represents a soldier and sailor with clasped hands under the American flag.

The fifth design represents two little children with the quotation: "My daddy is fighting at the front for you. Back him up by buying a liberty bond."

The sixth design is a bronze tablet effect with a picture of President Wilson and the American shield. It bears this quotation from President Wilson's speech: "The time has come to conquer or submit. There is but one choice and we have made it."

The seventh design contains a large picture of the Treasury Building, with the inscription: "Lend your money to your Government." The eighth design shows an immigrant ship arriving in New York harbor, giving its passengers their first view of the Statue of Liberty.

The ninth design, a window card, is a bronze tablet effect, inscribed, "Second liberty loan of 1917. Buy a bond."

We are ready and willing to help all students of art, but we expect their cooperation also. This magazine is yours and you must put into it if you expect to take from it.

Housing Quarters, Madison Barracks — George A. Picken

LIFE AT AN ARMY POST

By Private George A. Picken

George Picken, formerly representative to The American Art Student from the New York Evening High School, is already known to our readers from his article on sketching printed in the January, 1917, number. The following article is an introduction to a series of articles and sketches from army life, with which many of our readers will soon become familiar. Picken at present is in the Medical Department at the Officers' Training Camp, Madison Barracks, N. Y.

Madison barracks is situated a short distance from Sackets Harbor, on the same shore. The post is a regular Army post and is now used for the training of the thousands of young candidates for commissions in the New Army to take part in this Great War of Democracy. The post has its permanent barracks and administration buildings, with the rows of newly erected yellow shacks for the men in training, which are down at the western end of the reservation. The men are out in all sorts of weather, drilling, drilling, drilling. Everybody is working, studying—doing his assigned bit for his country. The place has a very invigorating and encouraging atmosphere. Men from civil pursuits, of all trades and professions, are living, working and drilling together—not thrown together by a militaristic mailed fist, but of their own choosing. They are brave and loyal men; they have come from all over the country and of all classes, to serve with the flag, in this hour of dire need, but are now of one huge fabric—their names shall be woven with our flag in the future. No doubt they have made tremendous sacrifices but the spirit of the camp is cheerful and eager—always. There are other men here besides these candidates, regulars and militiamen too. They have their duties to perform just the same as the rest. They are nearly all seasoned men and a wonderful type of soldier. The man in civilian life does not know the Regular Army man at all. He is a clean cut, sturdy man, intellectual and fearless. There is less of the machine about the United States Army soldier and more self-thinking, coolheadedness and wisdom than in any other army.

Well, to describe the life here is a rather difficult task. The regularity with which one meets in the Army is astounding. Everything is done at a prescribed time and on the dot. In the early morning, when you city people are sleeping very soundly, the soldier is awakened, at five-thirty, by the salute cannon announcing "Reveille." He gets up, refreshed, happy and hungry. After "policeing up" or straightening out his personal effects and bed, he is called to breakfast by the bugle sounding "Mess." The candidates march in to breakfast. In the Medical Department, where I am, we are called to breakfast by the cook's bell—and the sound of that bell is very popular here. After a good breakfast, "Fatigue" call is sounded, via the bugle, as every call is announced in military life. The regulars go to their assigned duties in camp, the students to their study or drill. All day the parade ground and surrounding country is crowded with men in khaki, drilling in close order formation or skirmish drill, bayonet exercise and all kinds of field tactics. You can see men lying on their stomachs in the middle of the road, with a small drawing board and some instruments. They are Engineering Corps men, measuring off the lay of the land in scale to the mile. They are making maps and outline drawings

of the country, to be used for camp sites, etc. From the top of the hill you can see two soldiers, who are very busy. One is wigwagging a message with his signal flags to another party on a hill in the distance, while his companion takes down the return answer. After drill and study, about eleven-thirty, the men rest and wash up for dinner. At twelve the mess call goes and the boys file in to the tables. The afternoon drill call sounds at one o'clock and the men return to drill and study. At five o'clock "Sick Call" is blown. This call is to notify everybody in camp that the Post Hospital is

View Outside the Post — George A. Picken

ready to attend to the aches and ills of any man. The hospital is always ready to attend to anybody, but five o'clock is the recognized time to report.

The work of the Medical Department is very interesting and very essential to the welfare of the soldier, in post or field. It takes care of the sick and treats them until they are able to return to duty. The Post Hospital is fully equipped with operating and dressing rooms with very competent surgeons in charge. Few people realize how valuable the Medical man is and must be. He has to know how to render first aid to the wounded, take care of sick wards, etc. The hospital is always kept spic and span and every medical man takes pride in keeping his particular part clean and ready for inspection. After Sick Call the men have supper.

At five-forty-five the cannon sounds "Retreat," at which every United States Army soldier stands at "Attention" and salutes the flag, while the National Anthem is being played by the post band. This is the most impressive moment of all —when you look and see all these men in khaki, standing at attention and saluting the flag—the emblem for which he is about to fight. The flag is caught in the breeze as it is being hauled down and floats beautiful and majestically, sending a thrill through your whole being. These are the moments that awaken a man's soul—the moment that transforms you into a mighty patriot and fighter for Justice, Democracy and Peace.

"CAMOUFLEURS" WANTED AT ONCE

Daniel Putnam Brinley, the painter, has issued a call for artists who are wanted at once to volunteer in the "Camouflage Corps," now being organized under the Department of Engineers, U. S. Army, for service in France. Artists already drafted can be transferred to this corps. There are openings for commissioned and noncommissioned officers, and salaries are paid according to rank in addition to all expenses.

Those who wish to volunteer should communicate at once

The Camp — George A. Picken

with Mr. Brinley at New Canaan, Conn., stating age, height, weight and military experience, if any. Military experience, while desirable, is not necessary.

The camofleurs are of great service in many ways. They are required to mask roads, make armored cars, guns, etc. harmonize with the surrounding country rendering them less visible, rig up fake defenses, etc. It is said that 2,000 men have been drawn from the fighting units on the western front and assigned to this work. (See page 16.)

There are at least two other camouflage organizations in the country; one is the Camouflage Corps consisting of fifty artists who made their summer headquarters at Litchfield Conn., the other is the Western Division of the Camouflage, located at San Francisco.

Appointed Director of of Chicago Art Institute

Mr. G. W. Eggers, who has been acting as director of the Art Institute of Chicago since September, 1916, has been elected as director. The former head, Mr. French, died three years ago.

Wanted By Uncle Sam

Mr. N. C. Wyeth, who contributed "The Illustrator and His Development" to our December, 1916, issue, has been offered a lieutenancy to paint official pictures for the government, according to the *American Art News*.

"There is a great truth in art, but few ever find it." The fact is, most of us go in search of truth madly for we ignore the study of our instincts—truth's only path.

HINTS TO WOULD-BE CARTOONISTS

In the study of psychology we learn that to hold attention, one must constantly present his subject from new angles or offer subsidiary interests which tend to emphasize one's attention, it can best be done by connecting the subject offered with something already in the hearer's or observer's or reader's mind.

So it is with cartooning; a main issue must be presented forcibly with just enough detail or background accessories or wording to emphasize, rather than detract from, the main theme. The experts tell us that the limit of attention is thirty seconds; try it for yourself. Try to focus your attention on a spot in the wall paper; you will soon find your mind wandering to other spots or scrolls around it, and wondering if there is a spot in back of you just similar to that one. The cartoon's main subject therefore, must have delicate little ideas in the background, and the idea of a big fist labeled something knocking down a man labeled something, no matter how well drawn, is amateurish in its creation unless is gives specific reasons for the "rough stuff" or introduces one or more touches in the background.

Rodney Thompson and Bernard Partridge are the two greatest pen-and-ink cartoonists living, and it will be noticed in their work how strict adherence to accurate backgrounds and costumes elevates rather than distracts from the main idea; similar to the painting of the old masters with their wealth of coloring in jackets and buckels, laces and cuffs they added richness and emphasis to the subject treated.

There is no rule for the handling of crayon, pen-and-ink or brush; use the one that suits you best. For experimental purposes I have worked in all three media, and it is a fascinating comparison and an education in itself.

Coming to the rule about attracting attention, that subject could be treated in a book, for there are many ways it can be done with success. A cartoon may command attention for a second because of its daring, bold blacks and whites or excellent draughtmanship. But if it can be connected with something already in the reader's mind, it will have secured more than passing consideration.

To be concrete, let us suppose it is the day before Christmas in a city of about 200,000. A primary election is coming in the spring and plans and candidates are being proposed. Santa Claus is depicted holding a red and white candy cane labelled "mayorality." Behind the fire-place, in the doorway, stand a lot of expectant children peeping in to discover in whose stocking (the stockings are labelled with the names of the prospective candidates) the prize is to be placed. The faces are all accurate portraits (for the cartoonist must learn how to do that) of the politicians.

Some of my readers will say "Oh, but that's small stuff, local, I want to do something big, like a figure of Justice, a splendid draped figure of a woman (which said student has known how to draw from his art school training) trampling on the neck of the Kaiser, with a uplifted sword, and call it 'Fur Gott Und Amerika.' "

Eight years experience as a cartoonist have given me splendid training with five newspaper concerns in as many different states in the Union, and I have learned this one fact, that the average editor abhors the use of or frequent repetition of symbolical figures or allegorical ideas. A subject like that does not hold interest. What does the average man know about the figure of justice? Why should he know why or how justice came to be thus symbolized? He doesn't bother.

But the other idea—and I don't quote it to follow, but just as an instance of what I'm driving at—will cause laughter and attention. If one politician is tall, he can tower above the others, whimsical, and pregnated with satirical interest. Our reader will remark "There's Tom Sheehan, the leader in the ward across the street from us; it looks more like him with his hair twisted that way than any photo I ever saw." Or you may hear "Well, you'd know Brown by that long stogie and his diamond horseshoe pin," and they'll comment on each man's chances; the cartoon has given them a list and a bunch of sketches of the contestants all in one picture, facts which no editorial or news items could ever present so forcibly. And when the cartoon ceases its function of bringing home vital truths, subtle humor or the story of a tragedy in a better way than the editor could write it, it is time for the cartoonist to join the army or follow the plough.

WALTER W. HUBBARD

CIRCULATION MANAGERS NEEDED

One student is needed by THE AMERICAN ART STUDENT in each of the 200 art schools in the United States that are about to open to take care of the magazine's circulation in his or her school.

The whole structure of THE AMERICAN ART STUDENT rests on its circulation. Its success is based on the size of this circulation. There is a vast field for the magazine among tens of thousands of artists, art students, and amateurs, every one of them a possible subscriber. At the art schools alone there will be nearly 40,000 registrants this year. There is hardly one of these who cannot afford the subscription price, and practically all of them are eager, or at least willing to subscribe. The physical process of subscribing is what mostly prevents students from sending their subscriptions and circulation managers are needed at the schools to help overcome this difficulty.

While there are a number of students who would gladly give their time gratis to help THE AMERICAN ART STUDENT, we are willing to pay them what they deserve.

Only one manager is required at each school, and the appointments will be made to the first satisfactory applicants we hear from.

The way the human form lets itself out into space is very inspiring. Each joint, carrying the volume into space, becomes finer as it nears the tips of the fingers and toes.

THE AMERICAN ART STUDENT

Vol. II. SEPTEMBER, 1917 No. 1

COPYRIGHT 1917 BY AMERICAN ART STUDENT PUBLISHING ASSOCIATION

PUBLISHED MONTHLY EXCEPT JULY AND AUGUST BY THE AMERICAN ART STUDENT PUB. ASSN.

ENTERED AS SECOND CLASS MATTER MARCH 19, 1917, AT THE POST OFFICE AT NEW YORK, N. Y., UNDER ACT OF MARCH 3. 1879 . . . . .

SUBSCRIPTIONS PER YEAR - ONE DOLLAR TEN CENTS PER COPY

THOMAS GARRETT, Editor - BERNARD KRAMER, Managing Editor

THE AMERICAN ART STUDENT PUBLISHING ASSOCIATION
TWENTY-ONE PARK ROW NEW YORK, N. Y.

The Greatest Discovery in Art in Twenty-two Centuries.

THE AMERICAN ART STUDENT will soon publish an article by H. Giles concerning the Hambidge rediscovery of the lost formula of Greek design. The discovery presents a complete exposition of the underlying principles of all decoration motives of the classic period and containing certain incontrovertible aspects of design is its own proof. Further, and incidentally, it explains what is at the bottom of so-called modern art.

FROM A READER

* * *

The man who trudges along day after day gazing at the road as it unfolds itself in brown monotony beneath his feet can not go home and expect to paint a great sunset in his spare hours. No more can the man of little soul, who spends himself in constant concern over the trifles under his nose, hope to create art of a vast and high order.

* * *

The artist who works only when compelled to do so by his passion to express, and who does not know the drudgery, the endless labor and monotony of following an artistic career, will be like a chained fury when the fire of inspiration enkindles him. He will have laid up no fuel for it to consume, and it will scorch his very soul, giving forth nothing but smoke. Such a man is like a sportsman who would only play his game during the tournament. He is certain to come out at the end of the list.

The artist must be the slave of his art during every waking moment—in order that he may be *Master* in the hour of inspiration.

* * *

No one should strain after individuality—any more than one should seek to suppress it. It is a wild flower innate in a man's soul which develops naturally without effort or care. If it is forced with an abnormal growth, individuality becomes an obstruction.

* * *

The artist must early recognize his position in the world as *Interpreter,* through whatever his medium may be. The writer must walk through his days observing men and nature, constantly translating his impressions into apt phrases.

The painter must eventually translate the entire range of his vision into line and color—the sculptor must be continually awake to the artistic possibility of form—but always the artist should be conscious of his particular rôle in life. He must be receptive of much that he may give forth a little.

* * *

Where beauty depicted for beauty's sake is a cold and colorless affair, a work of art must be fired with the dynamics of life—and spiritual vision, in order to stir the heart or awaken the intellect.

* * *

Every genius is a revolutionist, but no genius has ever been an anarchist, for there are certain fundamental laws to obey in art, just as there are the petty conventions of one's period to overthrow.

* * *

One does not paint, or model, or play with the hands alone. That is impossible.

One creates with one's entire being—the soul, the mind, the temperament, character, and digestion all enter essentially into the work of creation. And the soul being the supreme factor in creation, it is well to remember that, aside from its hereditary and environmental qualities, the soul is simply the spiritual wake left behind our thoughts and deeds.

* * *

There has never been a painting nor a statue which was not a more accurate portrait of the artist than of the model, for the artist whose work is the most impersonal in the world is woven inextricably into the fibre of his work.

EXHIBITION OF SUMMER SCHOOL WORK

An exhibition of work done at the summer art schools this year will take place at the Art Alliance Galleries, 10 East 47th Street, from October 1 until October 12, daily from 10 A. M. to 6 P. M. It is requested that those who wish to exhibit shall deliver their work to the Art Alliance on September 25 and 26.

The wisdomful phrase "Industry is the great teacher" has urged us on so long that we have grown weary of its spur. Let us invent another one—"We learn by our mistakes."

ANSWER TO YOUR LETTER

It is a bad habit to ask questions on the first impulse; look first within your own mind for the answer

"I have studied commercial art, and I would like to do some homework; but I have no idea what to draw, where to sell it, or how to sell it. I am enclosing samples of my work. Please advise me."—E. S., Chicago.

Ans.—Your letter is one of scores, for the average artist, I regret to say, is a poor salesman, both for his work and his

Advertising Designs G. E. S.

services. To market your work you must use business methods. My advice to you to secure a position would be to insert a want advertisement in the *Fourth Estate,* a weekly paper published in New York which circulates among newspapers, advertising agencies, and commercial engraving houses. If you have no situation at the present time the concern will run the advertisement for you and let you pay for it after you have secured a position.

Why not get a few dozen prints made of the little group of samples you send? Enclose them together with a few other well selected samples and write a neat, typewritten letter to art editors, commercial art houses, and engraving houses in your city or in any other city where you would care to locate. Experience has proved to me, as I have kept a record, that it generally takes twenty applications to land each position, on an average. Always enclose return postage, be polite, and never send rolled drawings. Speak of what you have actually done and where you have worked rather than where you have studied. WALTER W. HUBBARD

Only replies to inquiries that have a general interest will be published in this department. Information that has an interest only to the writer will be answered by letter, provided a stamped and self-addressed envelope accompanies the inquiry.

DIRECTORY OF ART SCHOOLS

Circulars were sent during the summer to all the important art schools in the country in order to get their reports for this directory. Most reports were returned to us complete, but on account of absence of authorities at some of the schools during the summer, several reports were not received. Further, only part of the directory could be printed in this issue, on account of lack of space. The reports of the schools in Massachusetts, Illinois, California, Connecticut, Kansas, Maryland, Missouri, Pennsylvania, etc., will be published in the October number.

New York City

National Academy of Design Schools, 175 West 109th Street. Courses in drawing, painting modeling and etching. Admission fee, $10.00. Enrollment last year, 443. School season opens September 24, 1917; closes April 20, 1918.

School of Fine and Applied Arts, Pratt Institute, Brooklyn, N. Y. Courses in general art, costume and commercial illustration, design, interior decoration, jewelry and silversmithing, crafts, normal art and manual training, architecture. Enrollment last year, 1016. School season opens September 24, 1917; closes June 17, 1918. For information write to Walter Scott Perry, Director.

Art Students' League, 215 West 57th Street. Courses in painting, drawing, Illustration, modeling. Tuition $110.00. Enrollment 1904. School season opens Oct. 1, 1917; closes May 25, 1918.

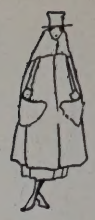
New York School of Fine and Applied Art, 2239 Broadway. Courses in interior decoration, architecture, poster, illustrative advertising, costume design, textile design, painting, illustration, life, crafts, normal art, etc. Tuition $110.00. Enrollment, about 750. School season opens September 20, 1917; closes May 25, 1918. For information write to Susan F. Bissell, Secretary.

School of Design and Liberal Arts, Courses as follows: Modern History, R. C. Willard; Literature, W. E. Bohn; Mural Painting, Maxwell Armfield; Pottery, A. E. Baggs; Rhythmics, Alys E. Bently. Tuition, $250.00. School season opens, October 1, 1917; closes June, 1918. For information write to Irene Weir, Director, Care of Art Alliance of America.

Clarence H. White School of Photography, 230 East 11th Street. Courses in photography, also design and art appreciation. Tuition, $200.00. Enrollment, 30. School season opens Nov. 1, 1917; closes June 1, 1918. For information write to Clarence H. White.

The Manhattan School of Art, 333 Fourth Avenue (Cor. 25th Street) Classes in drawing and painting, life, illustration, portrait and general painting, antique. Tuition, $140.00 for season of 8 months; $75.00 half-day for 8 months. School season opens Sept. 20; closes May 28.

Art, to a great extent, models human nature, remember that. Know that any emotion which your work causes will have its effect in the progeny of the next generation.



New York School of Applied Design for Women, 160 Lexington Ave. Courses in silk, wall paper, poster, and book cover designing, fashion, costume, and life drawing, architecture, and historic ornament. Tuition, $81.00 per year. School season opens Oct. 1, 1917; closes May 28, 1918.

Evening Art School, Brooklyn Institute of Arts and Sciences, 174 Montague Street, Brooklyn. Life, portrait, and painting classes for men. Tuition, $5.00 per month. For information write to Francis Muller, Manager.

Department of Fine Arts, Teachers' College, 525 West 120th Street. Courses in drawing and painting, home design and decoration, costume designing and illustration, fine arts education. Tuition $6.00 per point. Enrollment 400. School season opens Sept. 19, 1917; closes June 5th, 1918. For information write to Office of the Secretary, Teachers' College.

Cooper Union, Astor Place, Free Night School for men offering courses in free-hand drawing, decorative arts, modeling, architectural drawing; free day school for women offering courses in drawing, painting, illustration, fashion designing, decorative designing, modeling. Total enrollment, exclusive of architectural students, about 1,000. Men's school opens Sept, 17; women's, October 1.

New York Evening School of Industrial Art, 204 East 42nd Street. Classes in illustration, costume design, modeling, poster, crafts. No report received.

Beaux-Arts School, 126 East 75th Street. No report received.

Modern Art School, 72 Washington Square South. No report received.

New York State

Department of Painting, Syracuse University, Syracuse, N. Y. Four years course in drawing and painting; three years course in design. Tuition, $150.00. Enrollment, about 100. School season opens September 18; closes June 16. For information write to Dean George A. Parker.

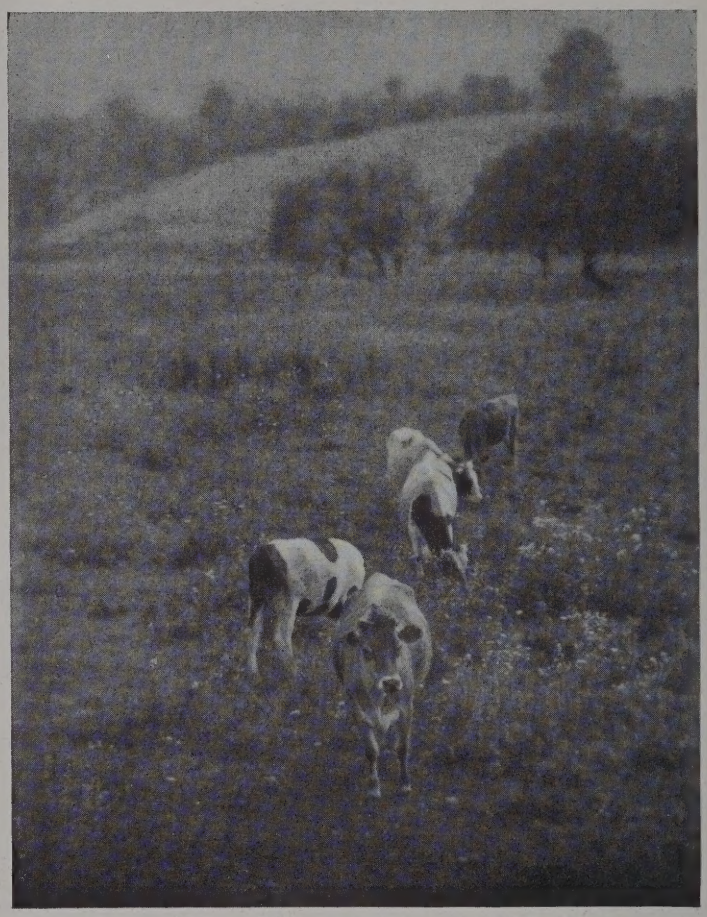
Art School of the Albright Art Gallery, 1108-1110 Elmwood Avenue, Buffalo, N. Y. Courses in drawing, painting, modeling, design, applied arts, normal art, interior decoration. Tuition, $10.00 to $45.00 per year. Enrollment, 183. School season opens, October 1, 1917; Closes, June 1, 1918. For information write to Arletta Lothrop, Superintendent.

School of Arts and Crafts, Chautauqua, N. Y. Annual sessions from early in July to mid-August. Courses listed on circular. Enrollment last year, 365. For information write to Chautauqua Institute, Chautauqua, N. Y.

Mechanics Institute, Rochester, N. Y. No report received by us.

Ohio

The Ohio Mechanics Institute, Cincinatti, Ohio. Courses in general design, mural decoration, art glass, lithography, art forging, architecture, plastic work, jewelry, silversmithing, etc. Tuition, from $10.00 to $100.00. Enrollment, 968. School season opens September 10, 1917; closes, June 8, 1918. For information write to the Registrar.



Photograph by a Student of Clarence H. While School

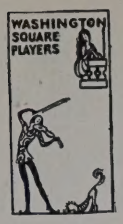
Art Academy of Cincinatti, Cincinatti, Ohio. Courses in drawing, painting, modeling, composition and illustration, design, etc. Tuition, $25.00 (academic year). Enrollment, 391. School season opens September 24, 1917; closes May 29, 1918. For information write to J. H. Gest, Director.

School of Architecture, Ohio State University, Columbus, Ohio. Course in architecture and course in architectural engineering. Tuition free. Enrollment 100. School season opens September 12, 1917; closes June 12, 1918. For information write to Jos. N. Bradford.

Cleveland School of Art, Magnolia Drive and Juniper Road, Cleveland, Ohio. Courses in painting, illustrating, sculpture, design, cartooning, ceramics, normal art. Report not received.

Oregon

School of Architecture and the Allied Arts, University of Oregon, Eugene, Oregon. Extension Division, Portland Oregon. Courses in architecture and arts. Tuition free. School season opens October 1; closes June 6. For information write to E. F. Lawrence. Enrollment, 40 architectural students, about 60 art specials.



We must not become intoxicated with sentimentality. We must not believe that our business is to make people laugh and weep. Art is a different business entirely.

MODERNISTIC ART EXHIBITION

An exhibition of works by modern painters and sculptors is being conducted at the Ardsley Studios and will last until November 1. The Ardsley Studios are located at 110 Columbia Heights, Brooklyn, overlooking the river.

The artists represented in the exhibition are Hamilton Easter Field, Charles Demuth, A. Walkowitz, Maurice Sterne, Guy Pene DuBois, Frank Karfoil, John LaFarge, Edith King and Robert Laurent.

EXHIBITION AT ART ALLIANCE GALLERIES

The following exhibitions are scheduled to be held at the Art Alliance Galleries, 10 East 42nd Street, New York, and are open free, daily except Sunday, from 10 A. M. to 6 P. M.

September 10 to September 22
Box Covers, Labels and Letter Heads. Both original designs and printed finished products will be shown.

October 1 to October 12
Work from Summer Art Schools.

October 22 to November 3
Textile Designs. Prize competition under the auspices of "Women's Wear."

November 17 to December 8
Work by Master Craftsmen.

December 17 to December 31
Magazine Covers, Calendars, and Greeting Cards. Prize competition for cover design under the auspices of "Vanity Fair."

A FEW EXPLANATIONS

Some of our readers have wondered why they did not get any numbers of THE AMERICAN ART STUDENT since June. The magazine is not published during July and August, as stated on the editorial page. It is expected that the difficulty in publishing successful numbers during these months will be overcome and that twelve numbers of THE AMERICAN ART STUDENT will be published each year.

A decrease in the number of pages in this issue had to be made, making it necessary to hold over several articles, including the promised continuation of R. C. Meeker's story for the October issue.

"So good in every way"

writes Miss McMein, "that I can't see how it could be improved upon."

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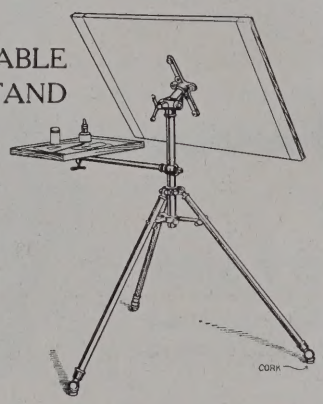

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SECOND "WOMEN'S WEAR" CONTEST

The textile industry can use an indefinite number of good artists, and it is with the purpose of seeking such artists that the *Women's Wear* newspaper has launched its second Textile Design contest. There will be three prizes of $250, $125, and $100 awarded for designs, eleven prizes of $25.00 each for the 11 designs next in merit applicable to silk or cotton, for women's wear, and a special prize of $50 for the best design applicable to cotton goods for women's wear.

The rules of the contest are these:

The contest is open to everyone without restriction.

This is a Textile Design Contest and costume sketches and actual fabrics are not available.

The number of designs from each contestant is limited to 10.

Each contestant may submit as many as 10 designs, but no contestant shall be awarded more than one prize.

Pasted on the back of each design in the lower righthand corner, should be the contestant's name and address and a statement of the kind of fabric for which the design is intended (as, foulard, cotton voile, etc.).

Designs, including the prize winners, will remain the property of contestants. *Women's Wear* reserves only the right of reproducing them in black and white.

Uniformity of mounting is not required, but contestants are requested to keep boards as small as conformable with the appearance and preservation of the design.

Designs will be received from October 1, up to and including October 15 at the Art Alliance of America, 10 East 47th Street, New York City, where prize-winning and honorably mentioned designs will be on exhibition from October 22 through November 3.

Contestants who desire the return of their designs by mail should enclose return postage.

"VANITY FAIR" COVER DESIGN COMPETITION

Vanity Fair offers three prizes of $100, $50 and $25 for a cover design for its 1918 Spring and Summer numbers. The details of the competition are as follows:

Conditions—The competition is open to all artists and art students. All designs must be original. No artist may submit more than two designs. No artist may win more than one prize. *Vanity Fair* reserves the right, during the first week of the exhibition, to select any of the designs for purchase.

Theme—Any subject may be used, preferably with one, two, or (at most) three figures. A light hearted note is particularly in keeping with the spirit of *Vanity Fair,* but this note is not absolutely necessary.

Lettering—No lettering, not even the words *Vanity Fair,* need be on the design, though a space for the title should be left at the top of the design.

If you fail to receive each copy of this magazine, we shall feel under obligation to you if you will notify us. We have no other way of learning whether it reaches you.

Treatment—All designs must be in color; any number of colors may be used but no gold. All designs must be upright and capable of being reproduced 9¾ inches by 12¾ inches. The designs may be any size, provided that this proportion be maintained; it is suggested that they be approximately twice as large as the reproduction and that they be mounted on a board leaving a two inch margin.

Signature—No signature, name, or address should appear either upon the face or the back of the design. Each design must, however, bear on the back an identifying symbol or word. This symbol or word must be repeated on the outside of a sealed envelope attached to the design. This envelope shall contain: (1) the name and address of the competitor, (2) postage sufficient to prepay return charges, (3) the amount for which the artist is willing to sell the design. This envelope will not be opened until the three prizes have been selected.

Delivery—All designs must be delivered to The Art Alliance of America, 10 East 47th Street, New York City, on Wednesday, December 5, or Thursday, December 6, 1917, between 9 A. M. and 5 P. M. They must be delivered flat, not rolled or folded. If forwarded by mail or express they should be carefully packed and prepaid and should be sent so as to be received on or before December 5, 1917.

Exhibition—The prize designs, and others passed by the Judges as fulfilling the terms of the competition, will be shown in the Galleries of The Art Alliance from December 17 to December 31, inclusive, daily, except Sunday, from 10 A. M. to 6 P. M. Admission will be free.

The judges are as follows:

W. Frank Purdy, President, Art Alliance of America.

Mrs. Harry Payne Whitney, a Director, Art Alliance of America.

May Wilson Preston, Painter and Illustrator.

Condé Nast, President, *Vanity Fair.*

Hayworth Campbell, Art Director of *Vogue.*

Frank Crowninshield, Editor, *Vanity Fair.*

WHATMAN CONTEST FOR ARTISTS

The contest for artists launched by H. Reeve Angel & Co. closes on September 30. $575 in prizes will be awarded by the firm. The conditions of the contest, etc. were published in the June number of THE AMERICAN ART STUDENT, and a copy of this number will be sent to any prospective contestant who has not received a copy, on receipt of ten cents.

NEW ART SCHOOL

The Manhattan School of Art will open on the 24th of this month at the studios formerly used by the late William M. Chase, 333 Fourth Avenue.

The purpose of the new school is described as follows:

"The organizers of this school feel that there is need in

WELDON ROBERTS RUBBER ERASERS

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School of Design and Liberal Arts

OCTOBER TO JUNE

Art: Irene Weir, B. F. A., Director

History: R. C. Willard, M. A.
Literature: W. E. Bohn, Ph. D.
Rhythmics: Alys E. Bentley
Artist-Critic: Leo Mielziner
Lettering, Dyeing: Ruth Eddy, B. S.
Embroidery: Constance Armfield
Pottery: Arthur E. Baggs, M. C.
Mural Painting: Maxwell Armfield

Artists and practical workers will co-operate with the student in the professional field chosen. Students will be given opportunity to serve as apprentices under skilled craftsmen, assisting in the production of professional work. Through the Art Alliance and its committees special effort will be made to put advanced students in touch with the market as soon as their work shows fine craftsmanship and distinction.

The School will be located in or near the Carnegie Studios, 57th Street. Tuition fee for the year is two hundred and fifty dollars, payable in advance. A limited number of free scholarships will be given to students of special talent. Written application should be made as early as possible, to Miss Weir, Director, care of the Art Alliance of America, 10 East 47th Street, New York City.

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There is weight and volume in the human figure. We must sense these as we work, for how can we really create form unless we sense these fundamental facts.

The "modernists" have enshrined a new trinity, Cézanne, Van Googh and Oscar Wilde.

Van Coogh cut off his ear and sent it to his mistress for a birthday gift. That sickening act had no sophistries to shield it as the painted mutilations have that haunt some of our galleries. * * * *

Dr. Weir Mitchell was both neurologist and novelist. I have been hoping for an alienist and painter in one, who could from a concentric point of view of artist and physician, point out the source of modern art infection, a mind qualified to diagnose the psychopathic and yet to appreciate the aims and the psychology of art. That is sufficient for our purpose. A man of such dual authority reveals himself in the following pages. * * * *

All of which may be found in a brochure

THE ART OF THE SOUL SICK

which can be obtained *free and postpaid* from the undersigned. **Those who desire more than one copy, like art teachers, monitors or members of art classes or others who agree to distribute extra copies,** kindly state how many are desired.

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The directors of the Manhattan School are R. Sloan Bredin and Edmund Greacen.

EXHIBITION OF PAINTINGS AND POSTERS

An exhibition of paintings done building of oil and water color style and posters will be held at the headquarters of A. Sartorius & Co., 57 Murray Street, New York. The entries have been selected from a great quantity of work submitted by artists of numerous states in the Oleo Tempera competition, which closed September 1.

In the group of paintings representative of oil there are some notable landscapes, illustrative paintings, and still lifes. These paintings, while not done in oil, resemble work done in that medium perfectly. The water color group includes illustrations, designs, still lifes, etc. Some remarkably good posters were entered. It is interesting to note the modern methods of using art in connection with advertising in these posters. This is especially evident in the work submitted by students of the New York School of Fine and Applied Art, in which the psychology of advertising seems to be taken greatly into consideration in the commercialization of art. The exhibition will be open to the public daily from 9 A. M. to 5 P. M. The judges who were to award the three first prizes of $50.00 each were to be announced through the press, but on account of a change, the announcement of the complete jury will be made later.

EXHIBITION OF DESIGNS

An exhibition of designs, suitable for the decoration of textile fabrics, wall paper and ceramics will be held in the American Museum of Natural History from December 17 to 31, 1917, inclusive.

The decorative figures and color schemes in the arts of primitive peoples in the exhibition halls of the Museum present a wealth of material for the designer. This was discovered many years ago by a few teachers and students, and each year has seen their number increase. During the past year over 3,000 students of design have made use of the Museum's collections in their work.

The Museum authorities hold this exhibition as a part of their educational work. They believe it will be the means of bringing this rich field to the attention of a much larger number of students, and thereby greatly increase the usefulness of these collections.

Rules Governing the Exhibition

1. From one to three designs may be entered by a student from any art or public school. Any medium may be used.

2. Designs must be inspired by some exhibit in the Museum and the source of the inspiration written on the back. (Example Peruvian textile, Mexican Pottery vessel, Sioux Indian pipe bag, etc.)

3. Designs must be received on or before December 10. Name and address should be written on back to insure delivery to owner after exhibition.

4. No prizes or awards of any kind will be given. All the designs submitted will be passed upon by a committee, and such as meet its approval will be placed on exhibition.

Application may be made to Mr. Charles W. Mead, American Museum of Natural History, 77th Street and Central Park West, New York City.

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The "Spectra" pastel crayons put up by Binney & Smith Co. in slide tray, hand-made boxes are a convenience to artists. The boxes can easily be carried in the pocket, paint box, etc., and the crayons are always ready to use, whether for making large pictures or for jotting down color notes in one's sketch book. The crayons themselves are soft and velvety, yet strong, producing intensely brilliant colors.

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An important illustrator of this country says that he often discovers facial expression by sitting at a mirror and feeling the emotions of the characters he is to work with.

DUTIES OF "CAMOUFLEURS"

The first American camouflage company is now being organized for service in France. In official English, the camoufleur "practices the art of military concealment," but a more literal translation of the French music-hall phrase, for that is what it is, proves him to be a "fakir." The camoufleur is to the modern soldier what the handiest bush was to the American Indian. Fighting from cover first developed from that savage warfare and now has developed to a point where specialists in all manner of devices for concealing the whereabouts and designs of our troops from the eyes of the enemy are grouped together in military units.

Therefore, the Chief of Engineers in the War Department is looking for handy and ingenious men who are ready to fight one minute and practice their trade the next. Wherever a machine is set up, or a trench is taken and reversed or a battery of artillery goes into action, or a new road is opened, or a new bridge is built, or a sniper climbs an old building, or an officer creeps out into an advanced post to hear and to observe, there must go the camouflage man to spread his best imitation of the magic veil of invisibility. Ironworkers, sheet-metal workers, carpenters, cabinetmakers, stage carpenters, property men, plaster molders, photographers, scene painters, and sign painters will make up this force of emergency magicians. There is in store for them no end of opportunity to use their wits.

Stories are told of how they have set up dummy cannon that recoiled and flashed a puff of smoke under the eyes of hostile aeroplanes while the genuine rifles fired from their concealed pits some hundred of yards away. Old boots lying out beyond the trench parapet and broken stakes from destroyed barb-wire entanglements have concealed periscopes for weeks. A papier-mache steel-lined counterfeit of a dead horse or a shell blasted tree trunk have proven excellent observing posts. Aeroplane sheds have looked like wheat fields and railroad trains like workingmen's cottages.

But the military nature fakir had his heartiest reason for laughter when it came to painting a river over a bridge. That happened once when a vital river crossing near an important town was shelled every day by the Germans with such success that the engineers could hardly make it safe for even a few hours of travel a night. So a new bridge was built and rested peacefully daytimes under a riverpainted canvas that could be rolled back at night, while the former bridge needed only to be patched up from time to time to act as a decoy for the persistent German shell fire.

Though the work has long been organized abroad, in this land it is only beginning, so that wherever ingenious young men are looking for special entertainment in the way of fooling Germans, they should waste no time in getting in touch with the Chief of Engineers, War Department, Washington, D. C.

SKETCHING AT WATER FRONT PARKS NOT PERMITTED

Artists and art students are not permitted to sketch at the water front parks of New York City, such as the Battery Park, Riverside Park, Corlear's Hook Park, Ft. Washington Park, Carl Schurz Park, etc. The territory between Dyckman Street and Spuyten Duyvil, where so many painters love to work, is not included in the ruling, fortunately.

The Department of Parks requests that amateur artists who try to obtain permits by mail should send a stamped and self-addressed envelope for the permit, and also to enclose their student cards, which will be returned to them.

Saving Money on Charcoal Paper

Michelet charcoal papers are understood to be the most desirable papers for charcoal work and are almost exclusively used at the art schools. These papers have advanced considerably in price, and being manufactured in France, they are likely to advance higher. By purchasing the michelet papers, size 19x24, in quantities of from one to five reams a few dollars can be saved, and a good investment will be made, since the papers can be kept fresh almost indefinitely. H. Reeve Angel & Co., 120 Liberty Street, New York, would be glad to quote prices on these papers.

Women Artists Offer Aid in War

According to the Official Bulletin issued by the Government, the members of the Pen and Brush Club have offered their services to the woman's committee of the Council of National Defense. The artists suggested that their "bit" should be the making of posters visualizing the work of the woman's committee. Ida M. Tarbell is president of the club, which has a membership of over 200 women artists.

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